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AMERICAN ART NEWS.

Vol. IV. No 34

NEW YORK, AUGUST 18, 1906.

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Special Announcement.

The American Art News will continue to appear monthly until Saturday, October 20, when the weekly issues will be resumed. The remaining monthly issue will be published on Saturday, September 15. This issue will contain American art news and the condensed news from European art centers of interest to American readers.

EXHIBITIONS.

Astor Library.—Exhibition of color plates (wall and ceiling designs) from "Dekorationen Motive der Malerzeitung." Plates from "Royal Collection of Paintings at Buckingham Palace."

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Brandus Galleries.—Paintings of the Barbizon School.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Old Masters.

Gimpel and Wildenstein Galleries.—High class old paintings.

Hamburger Fres. Paris.—Works of Art.

Leicester Galleries, London.—Fifty paintings by E. Boudin and A. Le Bourg. Choice English water colors.

Lenox Library.—Exhibition of Meissonier etchings.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

H. O. Watson & Co.—Decorative works of art.

Sir Caspar Purdon Clarke, director of the Metropolitan Museum of Art, has returned from Europe, after a short trip of recreation and business connected with the Museum.

A recent cable from Vienna announces that Prince Klemens, guardian for the minor who is the head of the princely family of Metternich-Winneburg, has decided to sell the bulk of the family's art treasures, including paintings by Durer, Holbein, Rembrandt, Vandyke and Rubens, which are estimated to be worth \$1,600,000.

Plans have been filed with Building Superintendent Murphy for the new museum to be built in Audubon Park Terrace, on 155th Street, west of Broadway, for the American Numismatic and Archeological Society, of which Archer M. Huntington is president. The building is to cost \$55,000.

The Copley Society's exhibition in Boston has received recently some important additions. A. V. Tack has three portraits, one of Admiral Francis Higginson; a delightful portrait of a blond child, and a sketch of Miss Charnly. William Funk sends a large canvas, a family group, and Joseph Davol "In the Orchard," an uncommon subject treated with simplicity, and a moonlight study true in color and drawing.

It was learned recently that in all probability a site on the Palisades will be chosen for the home for superannuated sculptors, painters and architects, for which a committee on ways

Purdon Clarke. Mr. Read, who has succeeded the late Sir Wollaston Franks as curator, comes here on a pleasure trip, and will be the guest of William Laffan, publisher of The Sun.



LADY BETSY CAVENDISH.
By Zucarro.

Owned by Willson Bros.

48 Pall Mall, London.

and means appointed by the Fine Arts Federation expects to raise this fall for building and endowment, about \$250,000. Ten thousand dollars has already been contributed.

Charles H. Read, curator of mediaeval art objects in the British Museum, arrived here recently from Liverpool with Mr. J. P. Morgan and Sir Caspar

The Architectural League of New York is holding a midsummer exhibition at the American Fine Arts Society Building. The drawings exhibited are those submitted in the competitions for St. Thomas's Church, at Fifth Avenue and Fifty-third Street, and for the new theatre to be built on Eighth Avenue, between Sixty-second and Sixty-third Streets.

IMPORTANT ART SALE.

In paying more than half a million pounds for Mr. Alexander Young's collection of modern paintings, Messrs. Agnew have concluded the most gigantic art "deal" on record. Mr. Alexander Young, who is a member of a well-known firm of accountants, and was instrumental some ten years ago in helping the Australian banks over a threatened disastrous crisis, is one of the few English collectors who had sufficient foresight and taste to devote his attention to the Barbizon school and modern Dutchmen at a time when their masterpieces were to be bought at prices very considerably below their present market valuation. He is now reaping the golden harvest of his artistic discernment.

The collection consists of about seven hundred pictures, a good half of which may, without hesitation, be pronounced to be of unrivaled quality. To mention only a few of the most famous works included in this unique gathering, there is Josef Israels' world-famed canvas known as "The Cottage Madonna," and the same artist's large "Shipwrecked Mariner," which is probably the largest gallery picture painted by the great Dutchman.

James Maris could not be presented in a more imposing fashion than by "The Bridge," a large canvas painted in 1885, depicting some figures, including a girl with milk-pails crossing a bridge.

Of the Corots collected by Mr. Young, "The Lake" is known from Chauvel's etching after this picture, which was the "pièce de résistance" of the Corot exhibition at the Villa Galliera in Paris.

Scarcely less renowned is "The Bathers," by the same master, a picture of sylvan nymphs in a glorious landscape setting. Then there is Daubigny's "The Ferry" and "Les Bords de la Cure," which was awarded a gold medal at the Paris Exhibition in 1900.

Mr. Young was also the lucky owner of two charming Whistlers, which have now passed into Messrs. Agnew's hands, together with the rest of this wonderful gathering of nineteenth century masterpieces. A large selection of these pictures, approved by their late owner, is to be held back for the present to afford a chance for some public institution, either in Europe or in America.

The fire which started August 3 in the International Exposition at Milan, did extensive damage. The sections devoted to the decorative arts of Italy and Hungary were destroyed, as also was the pavillion in which were installed the exhibits of Italian and Hungarian architecture. The damage is estimated at \$800,000.

The fire was first discovered in the Hungarian section and spread rapidly to the art sections situated in an adjoining park. For a time the British, Swiss, Japanese and Netherlands sections were threatened. The jewelry and fine arts sections also were threatened, but a large force of carabineers carried the pictures, many of them of almost priceless value, from the gallery of fine arts into the corridors of sections beyond the fire zone. The origin of the fire is attributed to an electric short circuit.

AMERICAN ART NEWS.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The summer wears on to its close and brings little of art news of interest or importance, save only the announcement of the sale of the celebrated collection of modern masters owned by Mr. Alexander Young of England, to the Agnews of London. We hear on good authority that the purchase price of this famous collection approximated \$500,000. We also learn that a well-known New York house is to have first choice in the selection of canvases from this collection. It is safe to predict that many of its finest numbers will come to the United States. A pen sketch of the collection appears elsewhere in our columns.

Following the purchase of the Hainauer collection by Messrs. Duveen, the sale of the Young collection is the second and most important incident of the summer art season.

London and Paris have in turn closed their art seasons, and art lovers everywhere now await the opening of America's art season in October.

The August Bulletin of the Metropolitan Museum of Art, announces that a room on the northeast corner of the Fifth Avenue front, formerly containing part of the Coles collection, has been set aside to display new acquisitions. The purpose is to give opportunity for regular visitors to see the new things without hunting them up in the various collections. After being exhibited in this room for a stated time the articles will be removed to their permanent places.

The most recent and most valuable acquisition to the Museum's treasures is a set of Greek jewelry purchased from the income of the Rogers fund. These are too valuable to be shown in the room for new acquisitions, and they have been placed on exhibition in the Gold Room.

Another noted acquisition which is on exhibition in the new room is a

Greek gravestone of Pentelic marble dating from the fourth century B. C.

Another new acquisition shown is a Whistler water color called the "Woman in Gray."

William Church Osborn has loaned to the Museum three pictures by Monet and one by Pissarro of the impressionist school, a branch of art in which the Museum has been decidedly lacking. They have been hung with two other pictures in a special collection, and are attracting much attention. Among the other recent acquisitions are a piece of Burgundian tapestry, the gift of Jacques Seligman, and shown in the new collection room are two large vases and one globular one, loaned by J. Pierpont Morgan.

The purchase of "The Assumption of the Virgin," painted by Domenico Theotocopuli, known as "El Greco," in 1577, has been announced by the Chicago Art Institute. The work is in an excellent state of preservation, and is the most important example of "El Greco" in this country, another work being in the Metropolitan Museum in New York, for which that institution paid \$35,000. It does not compare with the work in the Art Institute, according to the testimony of experts who have viewed both canvases.

The painting originally hung above the altar in the Church of San Domingo El Antigo in Toledo, Spain. It was taken from there to the Prado Gallery, and a copy hung in its place, and, passing into the hands of a Bourbon prince, came to a Parisian dealer. There seems to be no question regarding its authenticity.

The exhibition open for the summer months in the Rhode Island School of Design, at Providence, is one of the most successful held in recent years, both for the high quality of the pictures exhibited and the large number of people attracted by them. The arrangement of the exhibition is especially good, and the interest as a whole has been made consistent by a careful disposition of the paintings. The list of exhibitors includes Cecelia Beaux, Mary Cassatt, John W. Alexander, John Sargent, Edmund Tarbell, Frank Benson, Winslow Homer, Charles Woodbury, W. D. Hamilton, C. W. Stetson and others.

Art experts have for many years known of the existence of a magnificent picture of Murillo, representing the Holy Family, with two of the evangelists, but all efforts to discover its whereabouts had failed. This gem of the Spanish master has now just been discovered in the possession of an English family at Constantinople, which had been settled here for about a hundred years, and whose members did not know of the value of the picture. The curator of the Louvre in Paris, who has examined the canvas, guarantees the work, estimates its value at \$200,000, and states that France is willing to negotiate for its purchase. The owner, however, who thinks he can perhaps do better in London, has left with his treasure for that capital.

The advocates of free art are not at all discouraged by inaction in Congress. Before Congress meets again the league will have a stronger organization ready to take up the campaign and, meantime, will continue to push its propaganda to educate the public as to the true state of affairs.

J. Alden Weir is at his summer studio at Branchville.

THE BEIT COLLECTION.

No. 26 Park Lane, London, home of the late Alfred Beit, is neither a gallery nor a museum; it is a home. Yet no art lover could fail to discern that Mr. Beit's "few things" are the picked gems of famous collections. Further, in the choice of these he had been guided by the expert counsel of his friend, Dr. Bode, of the Berlin Museum, and it was in earnest friendship that Mr. Beit some time ago presented to the German national art institution the superb Gainsborough portrait "Squire Wilkinson"—a typical Englishman of the old school, painted by an early English master. The little Gothic house in Park Lane does not permit a crowd of works of art. In the drawing room there is a lovely Hoppner, flanked by two Reynoldses, the "Mrs. Boone and Child" and the renowned "Lady Cockburn and Family," which for some years was in the National Gallery under a deed of gift which proved to be illegal. Beneath these three beautiful pictures a table stands, on which are a few bronze groups of fifteenth and sixteenth century Italian art, to be matched only by examples in the collections of Mr. Pierpont Morgan and Sir Julius Wernher, and in the Oscar Hainauer bronzes. An exquisite kit-cat Lawrence portrait of Mrs. Hilmyer should also be mentioned. The billiard room holds three or four characteristic Dutch landscapes by Jacob Ruysdael and one Hobbema of wonderful quality. In the study is a series of half-a-dozen remarkable examples by Murillo, illustrating the parable of "The Prodigal Son." And the little gem of all the collections is the dainty Gainsborough full-length of the once-famous dancer, Madame Bacelli. Lastly, no one came away from Mr. Beit's study after a friendly chat with the modest and reserved financier without being impressed with the extraordinary comfort of the chairs contained therein. It may seem a trivial matter, but the fact was illustrative of the man's desire to make his house his home.

Tewin Water, where Mr. Beit passed away, is one of the many country houses belonging to the estate of the late Earl Cowper, and is situated in Hertfordshire. Many thousands had been spent in beautifying the mansion and grounds by its former owner, Mr. Trower, and it was from him that Mr. Beit purchased the lease some four years ago. Since then he had added considerably to the house, and still further embellished the grounds.

Henri Pene Du Bois, of this city, the well-known art and musical critic, died July 19 on board ship, while returning from Europe, where he had gone in March for the benefit of his failing health.

In his many years of service in both the fields of art and music, Mr. DuBois endeared himself to those he criticised, and will be missed by a large circle of devoted friends.

Anton Schrodli, the distinguished Austrian painter, died recently in Vienna.

Col. Benjamin Bellows Grant Stone, native of Boston, landscape painter of note, and Civil War veteran, died at Catskill, N. Y., August 11, aged 78 years.

The August Century contains some notable illustrations in color: reproductions of views of the eruption of Vesuvius made by the American artist, Charles Caryl Coleman, from his villa at Capri, and of the San Francisco fire, by Charles Dormon Robinson, made on the spot.

The Pennsylvania Academy of Fine Arts and the T Square Club of Philadelphia will hold a joint exhibition in the galleries of the Academy next December. The exhibition will cover the field of architecture and the allied arts, "in the broadest sense," according to the circular announcing the show. The department of mural painting will be conducted with the co-operation of the National Society of Mural Painters and the department of architectural sculpture with the co-operation of the National Sculpture Society. The American Society of Landscape Artists will aid in organizing the landscape architecture exhibition.

William M. Chase, in an interview in London, said he is getting the support of Messrs. Sargent, Abbey, Gibson and many other Americans in the movement for the defence of the reputation of the late Stanford White, who admittedly did more to beautify New York and encourage architectural development in America than any other ten men. Mr. Chase claims White's achievements established standards which benefited America more possibly than can be calculated.

He saw Mr. MacMonnies at Giverny and many other American artists on the continent. All shared Mr. Chase's opinion of Mr. White personally and of the desirability of rendering justice to his memory. He intends when he returns to America to consult with Mr. Saint-Gaudens and others, and by a meeting or public statement express the esteem of American art and for Mr. White as an architect and man.

The United States customs authorities have taken action which will probably result in the confiscation of a Gainsborough painting, "The Countess of Bristol," valued at \$30,000. The painting reached New York from London nearly a month ago. It was shipped by Thomas Agnew & Sons, the well-known English art dealers, and was invoiced as possessing a value of £3,094. Appraiser Fowler sent the work to the fine arts division of the Appraiser's Warehouse, where an examination was made of the importation. Information in the possession of the Appraiser caused him to advance the value to £4,000. After Col. Fowler had made his return to Collector Stranahan the Appraiser received information from London to the effect that the painting was worth at least \$30,000. On receipt of this information the Appraiser requested the Collector to ask for a reappraisal before the Board of United States General Appraisers.

The case came before Judge Somerville for reappraisal. Scott & Fowles, of 295 Fifth Avenue, the consignees for the picture, were notified on two occasions to appear before the General Appraiser and defend the suit, but on neither occasion were they in attendance or represented by counsel. Acting on the additional information, Judge Somerville has rendered a decision advancing the value of the painting from £3,094, the entered or invoice value, to £6,000, or approximately 100 per cent. As the Government's seizure limit is 50 per cent., the United States will seize the picture and hold it for sale, unless a full board of three General Appraisers reduces the increase made by Judge Somerville.

Charles Herbert Woodbury is spending the summer in Ogunquit.

Walter Satterlee is in the Catskills, but will return to his New York studio in the early fall to fill portrait orders.

LONDON ART NEWS.

August 7, 1906.

The Barbizon School has so long been world-famous that it seems extraordinary that our National Gallery should this month have obtained its first example of any master of that school. This is "Sunny Days in the Forest," by Diaz, presented to the nation by Mr. Chas. Hartee's executors. Other Barbizon masters are represented at South Kensington and at the Wallace Collection, but our galleries are not strong in works of this school.

The Pastel Society's eighth exhibition at the Institute, Piccadilly, contains some good work by G. Clausen, Simon Bussy, Conder, Evert Moll, W. L. Bruckman, Le Sidaner, Horace Mann Livens, and Grosvenor Thomas. Among the foreign contributors are Louis Legrand, Ménard, Guillaume Roger, and Le Gout-Gérard. The Faure collection of Manets exhibited by MM. Durand-Ruel of Paris at Sulley's Galleries, New Bond Street, was enthusiastically received by critics and connoisseurs.

At Messrs. Knoedler's Galleries, 15 Old Bond Street, there has been an exhibition of Modern Dutch pictures, in which De Bock, Albert Neuhuys, J. Maris, Ter Meulen, Blommers, Weisenbruch, Israels and other masters were extremely well represented.

At the Leicester Galleries Messrs. Brown & Phillips are showing a fine collection of paintings by two distinguished French artists, Boudin, the "king of skies," as he was called by his friend Corot, and Albert Lebourg, a contemporary of Monet, and an able exponent of the delicacy and truth of French impressionism.

At the same galleries will remain open throughout August a notable exhibition of water colors by British masters, including good examples of Turner, De Wint, David Cox, Prout, and other moderns.

The exhibition of a collection of paintings, drawings and etchings by Wm. Strang, A.R.A., at the Fine Art Society's rooms, has produced something like a sensation, since it includes two important pictures, "In the Beginning" and "Evening," rejected by the Academy this year. Only this spring Strang was elected an associate-engraver, and though his election as such only gave him the right to exhibit engraved work, it is absurd and unfair to treat as a mere etcher a man who has received medals for his painting in France and Germany, and regularly exhibits oil paintings at the International and other important exhibitions.

Referring to the note in this column respecting the sale of a miniature of Washington by Plimer, the well-known authority Charles Henry Hart writes: "Of course the painter and the date opens the enquiry if it really is of Washington, and if so from what it is, as, of course, Plimer and Washington were never together either in 1785 or at any other time, so that the portrait, if Washington and by Plimer, is merely a copy, and of what original? There is so much that is apocryphal in the Washington iconography, that it behooves one to move very carefully when a new one appears upon the historic art horizon."

Enquiries I have made among experts here tend to confirm Mr. Hart's suspicion that the miniature in question is not an authentic portrait of Washington. It is pointed out, however, that many excellent miniatures have been painted by artists who never saw their originals, and consequently it is intrinsic rather than extrinsic evidence which renders authenticity of this Washington miniature suspicious.

PARIS ART NEWS.

August 6, 1906.

The French fine art dealers and some of the best known French artists bitterly denounce the plan to impose a duty of 20 per cent. on ancient objects of art entering France. This plan has been officially accepted by M. Poincaré, the Minister of Finance, and will be included in his budget for 1907.

Paris is to have a new art exhibition on the first of the year. The Ministers of Finance and Public Instruction have agreed to apply \$10,000 to house the collection of nineteenth century art presented to the nation by Moreau. The collection comprises early and late works of the 1830 school, with examples of subsequent art movements, including the impressionists.

George A. Licht, an American student of architecture at the Ecole Nationale des Beaux Arts, has just won the "Grande Médaille d'Emulation," offered by the French government to the student receiving the greatest number of "values" in the first class. Mr. Licht is a "Prix de Paris," and holds a two-years' scholarship offered by the "Société Beaux Arts Architects," composed of "Anciens Elèves," of the Ecole in America, of which Whitney Warren is president.

One of the most interesting of the recent sales in Paris was that of the late Paul Meurice, the lifelong friend of Victor Hugo. A total of 304,672 francs was realized. The highest price was fetched by a terra-cotta group by Clodion, "Nymphé assise tenant un Enfant," which sold for 59,000 francs. A large panel of Gobelins tapestry, "faisant partie de la tenture des Moisés de Lucas," and symbolical of the month of May, executed in the seventeenth century from a design of the previous century, went for 64,000 francs.

The death of Ernest Jean Aubert in Paris has been announced. Aubert was the intimate friend of Gerome; both were born on the same day—May 31, 1824. The son of an engraver, he won the Prix de Rome in 1844 as an engraver. In 1851 he studied painting in the studio of Paul Delaroche, and also received instruction from Gleyre, and at the Ecole des Beaux Arts. Many of his Salon pictures were popular successes; and nearly all his more important works were purchased for American collections.

Upon a warrant sworn out by Anthony Comstock, special agent and secretary of the Society for the Suppression of Vice, and Charles J. Bamberger, also a special agent, the studios of the Art Students' League were searched on August 2, and the bookkeeper, Miss Anna Robinson, was placed under arrest. The League was preparing to send out its usual fall catalogue to prospective students, and Comstock alleged that its portrayals in the nude were immoral. A patrol wagonload of the catalogues was seized. In the West Side police court, Magistrate Mayo adjourned for a further hearing on August 7 the charges against Miss Robinson, who was arraigned as "Jane Doe" and was charged with the "crime of giving away, showing, offering to give away, or having in her possession, etc., a certain obscene, lewd, indecent, filthy and disgusting book."

The pamphlet is issued regularly each fall to prospective students, and shows pictures of the work turned out by the students of the school. In the book there are two pages devoted to the nude, and it is against these that the complaint is specially aimed. No question has ever been raised before

as to the nature of the pictures shown in the pamphlets. The raid created a great stir among the members of the League and their friends. Mr. Arthur N. Fuller, president of the League, who had been summoned in haste from Boston, has given out the following statement:

"In view of the unprecedented and absurd action of Mr. Comstock in relation to the Art Students' League catalogues, a few facts concerning the League may be of interest. The Art Students' League of New York stands at the head of the art schools of the country. Its list of instructors contains names of artists of marked character and distinction. It has maintained a high standard of instruction and government. Nearly all the professional artists of the country are its graduates.

"That a school of this character should be subjected to the sensational attack of Mr. Comstock is outrageous. The League had not the slightest intimation that its publications could be considered objectionable until Comstock's sudden arrest of an entirely innocent and unprotected girl employee.

"Concerning the pamphlets themselves, copies of them were transmitted through the mails with the full knowledge and consent of the postal authorities. This attack is not on the League alone, but on all artists, and it is needless to say that the League will push the fight vigorously."

Mr. Crowley, attorney for the League, consented to an adjournment of the examination of Miss Robinson on the charge of giving away obscene literature until September 14. Mr. Comstock wanted to begin a month's vacation, he said, and Magistrate Mayo, who had the case in the police court, also wanted to go on a vacation. In the meantime Miss Robinson would be on parole. If the complaint against her should be dismissed, Mr. Crowley said, proceedings would be begun immediately to punish Mr. Comstock for an unjustifiable arrest and for the recovery of the League's catalogues which had been seized by Mr. Comstock. Inasmuch as Mr. Comstock had proceeded under the form of law, however, the League would have to await the decision of the courts in the case of Miss Robinson before beginning any proceeding to punish Mr. Comstock.

AMONG THE ARTISTS.

Myles Collier has been under medical treatment at East Gloucester for injuries inflicted upon him by a pet bulldog. The animal, apparently without provocation, attacked Mr. Collier as he was about to step into his automobile, the dog being in the vehicle, and before it was beaten off had severely bitten its master on the arms and legs. Mr. Collier was given immediate treatment by a local doctor, who cauterized forty distinct wounds. Mr. Collier, who is seventy years of age, in spite of the shock was said to be improving, and serious results, it is believed, will be averted.

Charles W. Hawthorne is in Naples. Mr. Hawthorne will remain in Europe a year, where he will execute commissions.

Domingo Perez, a student of the National Academy of Design, who was sent to this country by the Chilean Government to study art, is at present learning the different processes of bank note and map engraving. With his decided aptness for learning, he will be well fitted for any position he may be called upon to occupy after returning to his native land.

THE MILAN EXPOSITION.

With every desire to avoid harsh criticism, but one sentence can be pronounced upon the pictures shown at this International Exposition—hopelessly mediocre! Nor does the statuary deserve praise, although it is better than the painting. But there are no important works; nothing before which one pauses in silent admiration. The black and white display, were it merely a local exhibition, would merit praise; there are some attractive etchings and good drawings, together with a few excellent engravings. But of the nearly 3,000 paintings few merit mention.

Although supposed to be international, few but Italian artists exhibit. Among the foreigners our Sargent shows one small canvas, the head of the artist Alberto Falchetti, excellent, but so small as to be less conspicuous than one could wish. Chartran has two, a large picture showing Cardinal Richelieu and a monk. Save for the brilliant red robe, the picture is flat, uninteresting. Much more worthy the artist's reputation is his portrait of Pope Leo XIII.

Vittorio Guaccimanni has an interesting group of peasant women returning from work in the early evening, gray in tone and well painted. Giorgio Belloni's "Mother-of-Pearl Reflections" is a graceful nude figure of a girl stepping into the sea, which has the opalescent tints of early morning, and is full of atmosphere. A somewhat similar subject is Villa's "Shivers," where the nude figure stands in the water of a shaded lake, encircled by trees seen faintly on the opposite shore. Very cool and green. The same artist has several other attractive canvases. Zonaro's studies of dervish heads are interesting characterizations, and Tommaso Cascella's studies of the Abruzzi are worthy of note.

Agrifoglio shows a dark Oriental interior, with a nude woman reclining on a couch, entitled, "Dreams," which is effective, and Enrico Reyce's sixteen studies of the sea are charming.

Of the rooms devoted to the works of one artist, I would mention the two filled with paintings by Mosé Bianchi; Carlandi's room of water colors, chiefly Roman subjects, and that one devoted to the Ciardi family, father, son and daughter. The former is especially happy in the portrayal of the soft tones of early morning, evening or gray days. The son is decidedly fond of evening subjects. The daughter, though less talented, has chosen attractive themes, old gardens full of charm and mysticism.

There are a large number of portraits shown, none of which rise to great heights, but among the best are some five or six self portraits of different Italian artists. Of the few miniatures shown, several reproducing old paintings, one of Queen Victoria, and a charming one "My Model," by Carlo De Luca, are excellent.

Among the sculpture I would mention "Alone in the World," the marble figure of a young girl, by Prassitele Barzaghi, awarded the Tantarini prize; "Et Ultra," a vigorous figure of a man, by Enrico Cassi, in plaster; a strong plaster group showing laborers at work in the Simplon, done from life, by Alfredo Sassi, and a three-quarter relief of Edison in his laboratory, by Mario Salgini. There are also some good portrait busts.

There has been much dissatisfaction with the awards of prizes, but the jury had a hard task, and perhaps did the best they could.

Elise Lathrop.

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By kind permission of Messrs. Willson Bros., the well-known London dealers of Pall Mall, we are enabled to reproduce on another page a remarkably fine example of the art of Zuccaro (1543-1609), the famed portraitist of Queen Elizabeth. The original of this portrait is stated by several authorities to be Lady Betsy Cavendish. The subdued glow of rich color renders this original, which is in perfect condition, as fine an example of this Elizabethan painter as has been shown for many years.

The Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, will show a part of the Manet exhibition, which attracted such wide attention in London recently, together with some fine Barbizon pictures, early in the autumn.

Mr. Louis R. Ehrich will return the last of this month from an extended trip abroad, where he has purchased several fine examples of old masters. The new galleries at 463-465 Fifth Avenue are now open.

William Clausen, of 381 Fifth Avenue, will return from Europe the end of this month.

The annual meeting of the Ottawa branch of the Woman's Art Association

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Intending Visitors to London should note that during the Summer Season MR. FRANK RUTTER (Art Critic of the Sunday Times) will give a series of

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tion of Canada was recently held in their studio. The following officers were elected for the coming year: President, Mrs. Hanbury-Williams; vice-presidents, Mrs. Egan and Mrs. W. J. Anderson; corresponding secretary, Mrs. Creighton; recording secretary, Miss Hilda Dawson; treasurer, Mrs. Lyons Biggar. Classes were held during the past season in painting, wood carving and bookbinding, and were so successful that arrangements have been made to continue them in the autumn. There were several exhibitions of handicraft during the season, and an exceedingly interesting exhibition of Dutch water colors came to Ottawa under the auspices of the association.



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